

Defying Post Colonialism: the Quest for Cultural Adaptation and Transcultural Identity with References to Some Postcolonial Novels

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Abstract

Postcolonial reading for any text aroused a great controversy that deserves to be studied it give more dimensions with the awareness that it can be interpreted in numerous ways. Postcolonialism is a challenging field as it covers variety of political, psychological, cultural, and economical activities often called 'postcolonial'. The concept of culture worked effectively in shaping and mapping postcolonial struggles, which have so profoundly reshaped our world. Man's sense of cultural displacement is the core of this project. Man's quest for cultural adaptation forms a kind of equilibrium and compromise to the vision of human liberation. It is very important to minimize disadvantages and to internalize the logic of Western colonization. Transculturalism is defined as "seeing oneself in the other, and as an adjective, it can be defined as the act of involving, encompassing, or extending across the elements of more than one culture. The three chosen writers for this research are distinguished by their unique use of figurative language and vivid description. All succeed in presenting characters that transcend the constrictions of nationhood. The research is an attempt to clarify the conscious and unconscious broaches of the chosen authors to create new or ultra-communications within the dynamics of different cultural influences. The study starts as a conceptual reading of five influential thinkers and four contemporary novelists. It focuses on a different form of post colonization namely the internal colonization.

The literature of different nations such as Australia, African countries, India, and the Arab countries have been called 'postcolonial' though they differ in the appropriate way of reading them.¹ The hyphen distinguishes post-colonial studies as a historical field from the postcolonial theory. While the postcolonial theory has tended to focus on the cultural production of such communities, it is becoming widely used in historical, political, sociological, and economic analyses, as these disciplines continue to engage with the impact of European imperialism upon World societies².

Post modernism indicates the absence of any certainty and it opposes the fixed principles of meaning and value. Defying post colonialism is the resistance to the colonial power and addresses; it gives voice to the minorities who were historically silenced. The ideas of post – modernism and post colonialism complement each other, the first one question the way the truth has been told and the second allows someone else to tell it³

The term 'culture' appeared first in its current sense in Europe in the eighteenth century, to connote a process of cultivation or improvement. In his book *Culture and Imperialism*, Edward Said has emphasized the role of culture as "it means all those practices, like the arts of description, communication, and representations, that have relative autonomy from economic, social, and political realms...second...culture is a concept that includes a refining and elevating element...Culture in this sense is a source of identity"⁴.

The word identity is defined as the set of personal and behavioral characteristics which identify an individual as a member of a certain group. By residing on culture, people distinguish themselves from other groups and form their understanding and desire for belonging to a particular community⁵. Yet as a concept, the word 'identity' is paradoxical in itself, meaning both sameness and distinctiveness. It is never a finish thing, Stuart Hall claimed that it always remains incomplete; is always 'in process', and always "constituted within, not outside, representation"⁶. In this Jung states it beautifully that 'the loss is always and everywhere even among the civilized a moral catastrophe'⁷.

According to Lamberto Tassinari (the director of *Vice Versa*: a transcultural departure magazine in Montreal, Canada) transculturalism is unlike multiculturalism, which is based on the reinforcement of past cultural heritages, it is based on the boundaries and opposes the singular traditional cultures that evolved from the nation-state⁸. Transcultural literature is the kind of literature that is found to make the "departure out of and from their national, linguistic, ethnic, or cultural boundaries"⁹. In their work, transcultural Writers and Novels in the age of Global Mobility, search for new border-crossing imaginaries or re-establish alternative fantastical homelands. Edward Said advocates in one of his interviews, that multiculturalism as an element of strength:

There has to be an understanding, finally, that there is no political or national grouping that homogenous. Everything we are talking about is mixed, we deal in a world of interdependent, mongrelized societies. They are hybrids, they are impure... to me is a virtue.¹⁰

However post modernists attempt to "unmask authority" in general while postcolonial writers attempt to "unmask European authority"¹¹ only. Language is the main device through

which both movements try to achieve their goals. The importance of reading for a post colonial writer lies in the universal quest for humanity to free themselves as Salman Rushdie puts it nicely "There should be a process of making the self-free"¹². Post colonial literature tries to reestablish a unique identity away from the subjection to the colonial authority and power, moreover, it attempt to bring the marginal to the center. As the post colonial thinker, Bell Hooks states that "Marginality is the site of power, of authority and of creativity where we recover ourselves, where we meet in solidarity to erase the category colonized / colonizer. Marginality is [the site] of resistance. To that space we have to be as liberators"¹³.

The impact of this kind of literature cannot be controlled by the limits of time and place; it seems to be universal and helps to unify humans of different nationalities. Post colonial thinkers action and reaction took different shapes, approaches, and phases. Their writings cannot be possibly studied outside its social, historical or political contexts. The novels of the chosen writers are responsive; they are usually an examination, analysis, illustration or diagnosis of their social, political, or historical events.

It is important then to first examine the point of views of five influential thinkers in the field of postcolonial theory namely: Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Chakravorty Spivak, and Salman Rushdie, whose critical studies and contribution to the field of post colonialism have established them as outstanding theoreticians of a wide range of issues, such as identity, nationalism, black consciousness, the role of violence in the struggle for decolonization and language as an index of power. The purpose of presenting their broaches is not a historical survey, but for the purpose of asserting and grounding the points of view in this research. Their work is influential for fields like philosophy, politics, culture, and gender studies. Firstly *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961) are Fanon's two books in which he states his anti-colonial revolutionary thoughts. In the first one, he explains the consequences of identity formation for those colonized subjects doomed to hold a traumatic belief in their own inferiority. Colonization for Frantz Fanon is an act of dehumanization:

Western bourgeois racial prejudice as regards the nigger and the Arab is a racism of contempt; it is a racism which minimizes what it hates. Bourgeois ideology, however, which is the proclamation of an essential equality between men, manages to appear logical in its own eyes by inviting the sub-men to become human, and to take as their prototype Western humanity as incarnated in the Western bourgeoisie.¹⁴

While he declares that the end of colonization does not mean just political and economic change, but a psychological too. In his book *Beginning Postcolonialism*, John McLeod explained that Colonialism could be destroyed only when this prevailed way of thinking about a fixed static¹⁵. Fanon writes:

While I was forgetting, forgiving, and wanting only to love, my message was flung back in my face like a slap. The white world, the only honorable one, barred me from all participation. A man was expected to behave like a man. I was expected to behave like a black man—or at least like a nigger. I shouted a greeting to the world and the world slashed away my joy. I was told to stay within bounds, to go back where I belonged.¹⁶

Identity is successfully challenged, and this explanation strengthened my point of view about the internal colonialization and they possibility to defy it too.

Secondly, Said's contribution to the theory and practice of decolonialization and resistance to hegemony is global. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back*. He has investigated the paradoxical nature of identity in an increasingly migratory and globalized world. Edward Said also clarifies in his famous book *Orientalism* (1978) the nature of such cultural discourse:

I believe it needs to be made clear about cultural discourse and exchange within a culture that what is commonly circulated by it is not "truth" but representation. It hardly needs to be demonstrated again that language itself is a highly organized and encoded system, which employs many devices to express, indicate, exchange messages and information, represent, and so forth. In any instance of the least written language, there is no such thing as a delivered presence, but a re-presence, or representation.¹⁷

Also in his path breaking book, *Orientalism*, he refers to the sum of the West's representation of the Orient. In the introduction to *Orientalism*, he stresses that the orient has been fundamental in defining the West.

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles.¹⁸

Thirdly, Homi K. Bhabha's cultural theory and postcolonial criticism whose work develops a set of challenging concepts that are central to postcolonial theory such as hybridity, mimicry, difference, and ambivalence. 'Ambivalence' is a term adapted into colonial discourse theory by Bhabha; it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. Ambivalence disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizers and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer. The problem for colonial discourse is that it wants to produce compliant subjects who reproduce its assumptions, habits and values – that is, 'mimic' the colonizer. But instead it produces ambivalent subjects whose mimicry is never very far from mockery.¹⁹ Bhabha describes mimicry as "one of the most elusive and effective strategies of colonial power and knowledge"²⁰ 'Mimic men' are those figures who learn to act like English but do not look like English nor are accepted

as such.²¹ As Bhabha puts it, “to be Anglicized is *emphatically* not to be English.”²² In his famous book, *The Location of Culture*, Bhabha views that:

[T]he problem of cultural interaction emerges only at the signifying boundaries of cultures, where meanings and values are (mis)read or signs are misappropriated. Culture only emerges as a problem, or a problematic, at the point at which there is a loss of meaning in the contestation and articulation of everyday life, between classes, genders, races, nations... The concept of cultural difference focuses on the problem of the ambivalence of cultural authority: the attempt to dominate in the name of a cultural supremacy which is itself produced only in the moment of differentiation.²³

The importance of presenting the points of view of those four writers lies in their describing the ways in which colonized people have resisted the power of colonizer. The ideas of this influential thinker are inspiring about colonialism. Instead of seeing colonialism as something locked in the past, Bhabha shows how its histories and cultures constantly intrude on the present. He shifts Said's perspective; he argues that the construction of a representation for the colonizer is by no means straightforward. Robert J.C. Young, *White Mythologies*. In his book *Location of Culture*, Bhabha describes the complex mix of attraction and repulsion that characterizes the relationship between the colonized and the colonizer.²⁴

The fourth significant contribution to the field of postcolonialism is of Gayatri Spivak (1942). Together with Said and Bhabha, Spivak made up what Robert Young describes as 'the Holy Trinity' of postcolonial critics who have achieved the greatest eminence in the female subaltern more particularly. She insisted on the role of literature in the production of cultural representation and how it should not be ignored. Spivak inflects postcolonial studies with a feminist agenda. Her greatness in the postcolonial studies lies in its universal claim to speak for all women, regardless of differences in class, religion, culture, language or nationality. Her persistent criticism of Western feminism for her failure to be decolonized set a fertile ground for postcolonial female writers like Khedairi and Roy in this research.²⁵

Gayatri Chakravorty Spivak writes about women rights. She claims that “the relationship between women and silence can be plotted by women themselves; race and class differences are subsumed under that charge”²⁶. She has written of the source of her inspiration, and has translated Mahasweta Devi's short stories into English and published *Imaginary Maps* in which she explains:

I have always believed that the real history is made by ordinary people. I constantly come across the reappearance, in various forms, of folklore, ballads, myths and legends, carried by ordinary people across generations. ... The reason and inspiration for my writing are those people who are exploited and used, and yet do not accept defeat. For me, the endless source of ingredients for writing is in these amazingly noble, suffering human beings. Why should I look for my raw material elsewhere, once I have started knowing them? Sometimes it seems to me that my writing is really their doing.²⁷

Last but not least comes the fifth postcolonial critic Salman Rushdie who stresses the role of the internal colonialization, and who puts it this way: "the language, like so much else in the

colonies, needs to be decolonized, to be remade in other image²⁸. Freedom from colonialism must include the change in the minds, a challenge to the dominant way of seeing for both the colonized and the colonizing nations. He claims that there is a need to re-examine our received assumptions of what we have been taught as 'natural' or 'true'. In his book *Imaginary Homelands*, he states that "Sometimes we feel we straddle two cultures; at other times, that we fall between two stools"²⁹. Rushdie creates a new diaspora identity in which the migrants are free from the concept belonging. Thus they are able to see life in a different way from anybody else, which gives them greater insight and perspective for both their home culture and their host culture in their life where they make use of their diaspora identity. He has given a profound vision and viewpoint about man's need of recycling his self and re-establish an alternative for his lose.

And here it is important to refer to the Kenyan novelist Ngugi WA Thiong'o's point of view who claims that language dose not just passively reflect reality; it also goes a long way towards creating a person understands of their world, and it houses the values by which we live our lives. In in his famous book, *Decolonising the Mind: The Politics of Language in African Literature*, he explains that:

Language as communication and as culture is then products of each other... Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire politics and at the social production of wealth, at the entire relationship to nature and other human beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world.³⁰

Ngugi recognized the dangerous role of language and assimilates it as weapons in the process of colonialization. He investigated the double effect of colonial phase of imperialism as consisting of knowing how to kill with efficiency and to heal with the same art.

[T]he night of the sword and the bullet was followed by the morning of the chalk and 'the blackboard. The physical violence of the battlefield was followed by the psychological violence of the' classroom. But where the former was visibly brutal, the latter was visibly gentle... In my view language was the most important vehicle through which that power fascinated and held the soul prisoner.. The bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation.³¹

Thus, language has become a process of overturning the dominance of the Empire from the colonies. If colonialism involves colonizing the mind, then resistance to it requires, in Ngugi's phrase, 'decolonizing the mind'. Overturning colonialism is not just about handing land back to its dispossessed people, returning power to those who were once ruled by Empire. It is also a process of overturning the dominant ways of seeing the world, and representing reality in

ways which do not replicate colonialist values.³² The Indian postcolonial critic and novelist Salman Rushdie puts it this way: “The language, like so much else in the colonies, needs to be decolonized, to be remade in other images.”³³ Thus, freedom from colonialism comes not just from the signing of declarations of independence and the lowering and rising of flags. There must also be a change in the minds, a challenge to the dominant way of seeing. This is a challenge to both, the colonized and the colonizing nations. Indeed, in order to challenge the colonial order of things, there is a need to re-examine our received assumptions of what we have been taught as ‘natural’ or ‘true’. People from all parts of the empire need to refuse the dominant languages of power that have divided them into master and slave, if progression needs to be achieved.³⁴

The central addition I am intending to present here is the positive cultural changes have been taking place in the new postcolonial and multicultural policies that encourage the formation and assertion of transcultural identity and cultural diversity. In the words of Bhabha, it “gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation”³⁵. Postcolonial critics argue that achieving a hybrid in-between identity in the course of life time is a privilege to the subject identity rather than being a weakness.

Michael Ondaatje, Ahdaf Sueief, Arundhati Roy's Rahel, Betoool Khudairi's and are five of the prominent postmodern writers who share more common attributes apart from their mutual background as poets. All explore similar motifs, such as romantic love, migration and representation of history. These recurring motifs serve a function of blurring the line between literary genres of realism and traditional historical narratives. The motif of romantic healing power of love runs in all selected works, embedded within the narrative structure.

Michael Ondaatje's *The English Patient* is a post colonial novel in the sense that it gives the voice for those who are historically silenced resistance the colonial power. His experience of migration from Sri Lanka to England as a child was traumatic in the serving of filial connection and re adjustment to a new environment but he feels that he has gained strength from affiliation with extended family and community in his new space. Post colonial intellectual like Homi K. Bhabha, Edward Said and Gayatri Spivak perceive the position of the migrant intellectual as being able to straddle more than one culture and attain a vantage point which enables enhanced perception of the complexities of those areas “having “more flexible position than those remaining in their own national situation... more able to be critical of both cultures”³⁶

Michael Ondaatje's attempt to defy colonialism through asserting a transcultural identity in the postcolonial world is a focal point, he believes that: “We are deformed by nation-states”³⁷, and exclaimed: “Erase the family name! Erase nations!”³⁸. From Kip's point of view nations are but a surface phenomenon: “the cultural gaps and oppositions run much deeper and are far more fundamental. And he is right: we are formed and deformed by cultures, and so the fundamental outcry should have been ‘Erase cultures!’ It is immediately apparent that this is self-defeating: “This outcry carries its own deconstruction in itself: without culture, human life on this planet is unthinkable”³⁹

In his novel, *The English Patient*, Ondaatje shows genius exploration of transcultural identity and the quest for cultural adaptation. Internal colonialization is skillful criticized through poetic, lyrical, and musical style. His work is marked by vivid detail and sensuous imagery interweaved with memories and photographs. Imbric asserts Ondaatje's masterly in rewriting

history "post-colonialism and postmodernism as features used to present the notion of multiculturalism in the novel, offering to the reader new facets of a world believed to be already fully experienced"⁴⁰.

The novel is designed to illustrate an internationalism, a blurring of literal and imaginary boundaries. The contemporary man, whether from the East or West, has to learn to become, in Ondaatje's words, "unconscious of his ancestry"⁴¹. In Ondaatje's *The English Patient*, the blackness of Ondaatje's burnt protagonist stands for many things; he seems to simultaneously embody the dying empires and the ailing humanity, black and white. The characters' temptation to suppress the other to preserve the self is symptomatic of the tension prevalent in today's world. If we can recognize the strangeness in us and the intimacy of the other, then these patterns of perception instead of being shattered can be subjectively connected: "Tenderness towards the unknown and the anonymous, which was a tenderness to the self"⁴².

Ondaatje's characters belong to an era of paradoxes, that is, in order to keep peace, "we are either running away from or running towards a war"⁴³, which means that nobody can escape anywhere, people born in one place and choosing to live in another, "fighting to get back or get away from their homelands all their lives"⁴⁴. Faced with the crucial question of "where and what is home, they become mapmakers of a different sort, building "imaginary homelands"⁴⁵ by superimposing the memory of their native lands on the history of their dreamlands. East meets West in this brilliant work of art. Ondaatje denies the hypocrisy of all social bonds and affirms that "(w)e become vain with the name we own"⁴⁶.

The second writer is Ahdaf Suoeif who seems to have no personal history of opposition or rejection of English, she grew up in both Egyptian and English environments. Although she does see the specific danger of being to present the only Egyptian woman writing in English, a foreign language and also the language of colonial occupation, yet writing in English allows her to keep a certain distance between her needs as a writer and her "nationalistic". Suoeif proves to be quintessentially Egyptian. Though she keeps moving between Egypt and England in her own life and writings, her main concerns are with her native country. The defense of the cause of women or what the Tunisian sociologist Mahmoud Dhaouadi calls the "other under developed",⁴⁷. She is considered to be of prime importance to the development of Egypt.

Ahdaf Suoeif's *Map of Love* biggest surprise lies in the author's ability to convey an Arab point of view so successfully and sympathetically to a western audience transporting the reader into two different worlds in two different time periods, Ahdaf Suoeif provides fascinating insights into British and Egyptian cultures unlike any other post colonial writer, Ahdaf emphasizes the importance of the beauty and history of the Arab people (the colonized) on the expense of the colonizing (the British) who claim that they were there for help and salvation. She states the truths and causes behind the Western interest in the Arab lands as the following in her novel:

Put simply, the East holds two attractions for Europe:

- 1- An Economic attraction: Europe needs materials for its industries, markets for its products and jobs for its men. In the Arab lands it has found all three.
- 2- A Religious, Historical, Romantic attraction to the land of the Scriptures, of the Ancients, and of Fable.⁴⁸

Suoief delves deep in the beautiful minds of those Egyptian great politician, thinkers, artist, lawyers, religious, heroic figures who paved the way for free Egypt, she never consider Egypt as a background for a literary work that focuses on telling about the heroism of the westerners. She insisted on restricting the role of the colonizer and never find an advantage associated with it. Even Anna winter born the only English heroin sided with the colonized people. She spares no effort in enabling them to regain their destiny. The focal point in this novel lies in its dealing with West and East, as two complementary entities. Suoief cleverly represented with high craft through a feminine communion between four female protagonists. As a hybrid novel, *The Map of Love* plays an important role in conveying the Arabic culture via an English linguistic background to Western readers as well as Arab readers, and this has given birth to an interesting interculturality. Layla's suggestive quotation sums up the whole matter here:

If there are elements of Western Culture in us, they have been absorbed through visiting your countries, learning in your institutions and opening ourselves to your culture. There we have been free to choose those elements that most suited our own history, our traditions and aspirations – that is the legitimate commerce of humanity.

Our only hope now – and it is a small one – lies in a unity of conscience between the people of the world for whom this phrase itself would carry any meaning. It is difficult to see the means by which such a unity can be effected. But it is in its support that these words are written.⁴⁹

Moreover; Souief's intention through the title is to show that love is possible and acts genuinely to knit together cultures and families, despite the divisiveness of government, corporate and military interests.

As Ondaatje and Suoief view point about the healing power of love, Arundhati: Roy in *God of small things* begins and ends with the acknowledgement that the love laws can be broken, because love must be "posited" through simple human interaction.. All three writers share the same interest in history. Roy believes that big things are only possible of small things. She believes in Michel Foucault statement "Because we make ourselves, we can also unmake and remake ourselves"⁵⁰ she helps to establish the ever changing role of a colonized woman in post colonial literature. She has an incredible intellect, though she is a product of post colonial society, yet she decides not to let it shape her and in this she defies the movement altogether. Rahel personifies Roy's power to trans pass borders of family, postcolonial oppression and gender. Unlike her twin brother Estha who accepts the fate that been chosen for him, Rahel dares to challenge all obstacles. She is strong willed, independent and never sees herself as a victim. Roy embraces her heritage and her feminist points of view as well as the concept of woman versus man which expertly illustrates as she juxtaposes Rahel and Estha.

The literary women of the postcolonial movement are all affected in different ways, but the qualities that define them as women helps to tie them together. Their determined independent and strong willed peace of mind perpetuated their culture despite Imperialistic power and women of their stature have helped to would subculture out of communities and form new concept of views about feminism from dust. While the postcolonial movement has had a great impact of the

women of each culture, the strong female perspective has helped to shape the ever-changing and radical world of today.

Ondaatje's novel *The English Patient*, in which he shows regret to the colonized nations for their submission and ignorance. He offers the reader a chance for self-recognition and recovery, 'acceptance of 'other', and bridging of cultural gulfs'. He gives more emphasis to re-telling the history of post-colonized nations and those marginalized people whose voices being suppressed by those in power. While Khudairi ascribed the misfortune of her characters to their wrong choice before marriage in her novel *The Sky so Close* and from the beginning and not to the differences between the two nations they belong to. Finally yet importantly, Roy's point of view about looking beyond borders of the postcolonial oppression is indispensable. In her only one published novel *God of Small Things*, she fostered the birth of a culture via oppression. Though she herself was a product of a post-colonized society, yet she decides not to yield to it or let it shape her.

Betool Khudairi's novel: *A Sky So Close*, focuses on the clash of cultures and traditions between the Occident and the Orient represented by the British mother and the Iraqi father and its effect on the life and identity of the protagonist. It discusses the idea of 'hybrid identity' and the absence of the sense of belonging. The unnamed narrator suffers identity crises both in the traditional Iraqi countryside where she is raised and at the westernized "School of Music and Ballet" in Baghdad that her mother insists she attends. Then comes the outbreak of the war, which compels her to move with her mother to England, where her most pointed heartaches await. *A Sky So Close* is a close look into the clash between East and West and into the soul of a person formed by two cultures yet fully accepted by neither. The house represents a microcosm of the east-meets-west battle, a tiny and personal war that, in this story, has no clear winner. The narrator finds herself torn between the two worlds and constantly pulled first in one direction then in another. The parent's dialogue on this critical issue reflects the cultural gap between the two:

- The girl will be spoiled!
- But the schools out here are so deprived. I want my daughter to learn languages, dancing, and socialization. I'm not asking for much.
- Dancing and socializing, not asking for much! But one day, she may pay too high a price for your decision.
- I won't let her go to a primitive school!
- Don't you realize, woman, that we're now in the Arab, Islamic world, and she and I are Muslims? This education, which you are calling "arts," could damage her future prospects.
- It would be better than damaging her morale in your local girls' schools. She's showing promise and talent. Why do you want to keep her in isolation? Isn't it bad enough that she mixed with that Gypsy girl and those illiterate fools who spend the whole day running around in that disgusting farm?
- Woman, you're talking about a culture you don't understand. I've warned you about the differences we'd face in raising her. I know what I'm talking about, why don't you listen to me?

- I listened to you in the past, that's why we didn't send her to nursery school at the age of four like the other children, because we're so far away from civilization. But now I'm sick of this isolated village and primitive people...

- Woman, let her mingle with the peasants' traditions, there's no harm in that. Let her bond with the land, with the people and their animals, the way we are raised. For God's sake, let her see what you can't see!(9-10)⁵¹

In her life and "Instead of fighting the differences", Khedairi makes use of every single incidence happen, she" tried to mesh and to benefit from both cultures. One learns from experience and with time you learn how to make the most out of it. In the end, it is about bridging between cultures rather than denying them."⁵² the narrator dedicated her efforts for this merit:

In spite of your conflicting plans, you were unable to stop my mother from sending me to that school. And she in turn was unable to convince you to forbid me from going to the farm. Your disagreement allowed me to mingle with both worlds. Just like our house, which was in itself two worlds.⁵³

Then comes the turn for Arundhati Roy's novel *God of small things* which begins and ends with the acknowledgement that the love laws can be broker, because love must be "posited" through simple human interaction. All three writers share the same interest in history. Roy believes that big things are only possible of small things. She believes in Michel Foucault statement "Because we make ourselves, we can also unmake and remake ourselves" she helps to establish the ever-changing role of a colonized woman in postcolonial literature. Her rebellion or her "quest for self-identity", as Tirthankar Chanda points out is "an attempt at repossessing, renaming, reknowing the world"⁵⁴. She has incredible intellect, though she is a product of postcolonial society, yet she decides not to let it shape her and in this she defies the movement altogether. Rahel personifies Roy's power to trespass borders of family, postcolonial oppression and gender Some believe that boundaries are made to be broken, that lines are meant to be crossed while others believe that we should "not move an ancient boundary stone set up by [our] forefathers" (Proverbs 22:28). Everywhere we look, we come across a moral boundary that we at least think we should not cross, but cross nonetheless. "As ye sow, ye shall reap" is a familiar proverb we have all heard at one point in our lives⁵⁵ (Roy 31). But is it true? Do we really get what we deserve? And if so, who then decides what is right and wrong? Who draws the line? Who sets the boundary? In Arundhati Roy's *The God of Small Things*, most of the characters cross a moral boundary, we see boundaries that are accommodated, confronted and even shattered. Unlike her twin brother Estha who accepts the fate that been chosen for him, Rahel dares to challenge all obstacles. She is strong willed, independent and never sees herself as a victim. Roy embraces her heritage and her feminist points of view as well as the concept of woman versus man, which expertly illustrates as she juxtaposes Rahel and Estha. Roy's image of rebellion has regained her right to be an "Indian woman", with the end of colonialism. Amitabh

Roy asserts this point of view stating that “Ammu... is the rebel who represents the defiance of the present [neo-colonial] state of society from educated[though marginalized and proletarianized], passionate and thinking women. She stands for those women who are aspiring for freedom and equality. This section of women is challenging traditional [pre-colonial] ideas and conventions. The hopes for the [post-colonial] future lie with this section only.”⁵⁶ Ammu as a subaltern/woman resists oppressive and repressive social and political structures. Though she does not succeed in bringing about any tangible change, yet she puts up a brave fight for realizing her dreams. Although her act of resistance against oppression is not aiming at working for others, but her action contribute to the change in and around her.

Conclusion

Investigating the points of view of the four writers and the five influential thinkers provides many ways through which colonised people would resist the different powers of any colonizer. They set their aims to unlock the issue of identity and free the nations from their past prison of colonialization. This is the core of this research; the complex doubling in the colonial archive has continued relevance that becomes more obvious in the recent years. The quest for cultural adaptation and transcultural identity is essential in a world seemingly polarized and divided into discrete cultures. The division is due to cultural differences rather than political.

The research proves the global motifs of the chosen writers who shares the same way of dealing with love, re writing history, and reestablishing the identity of a post colonized nation. The literary figures of the postcolonial movement are affected in different ways, but the qualities that define them as culturally shocked people, helps to tie them together. Their determined independence and strong willed peace of mind perpetuated their culture despite the power of the colonizer.

Notes

- ¹ John McLeod, *Beginning Postcolonialism*, (New Delhi: Viva Books, 2010), p.2.
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- ²⁴ Ibid.
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